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ABSTRACT

This document describes an art curriculum designed for elementary level students of Catholic schools. The curriculum aims to encourage student creativity and self expression as advocated by pre-Discipline Based Art Education (DBAE) art programs while presenting the subject matter emphasis of DBAE programs. Lesson suggestions are given for each of seven art education goals proposed. These goals, presented as statements, indicate that the arts: (1) help develop human creativity; (2) develop aesthetic sensitivity; (3) foster and nourish sensitivity to perceptual and sensory stimuli; (4) cross the boundaries of time and cultural differences to enable recognition of the commonalty of human expression and spirit; (5) help individuals gain technical skills and knowledge necessary for good craftsmanship; (6) give additional ways to expressive communication; and (7) help individuals accept personal uniqueness and worth. Lesson suggestions and examples given for each of the above goals are drawn from grade levels K through 12. Appropriate visual art exemplars, literary or musical works are indicated for each lesson. The document concludes with a 6-item bibliography. (MM)

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"ART AND THE CHILD"
NCEA PRESENTATION, APRIL 20, 1995
92ND ANNUAL CONVENTION & EXPOSITION
CINCINNATI, OHIO

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Thank you Mr. Kirry. I am delighted to be here today. There is nothing I'd rather talk about than the arts in the elementary school, and there is no place I'd rather talk about it than to teachers and administrators in our Catholic Schools. Indeed, this Curriculum was written primarily for the Parochial schools. I'm humbled and grateful to be able to share these ideas at the National Catholic Educational Conference.

There are three things I'd like to share with you today:

1. To very briefly talk about what is happening in art education today.

2. To present what I believe should be the seven goals of an elementary art program, and share with you some ways in which these goals can be accomplished.

3. And finally, to acquaint you with this particular curriculum, in case you might have need of such a program.

If you would take a look at the handout you received, you will see that it has quite a presumptious title--"A Little Handbok for Rescuing Contemporary Humankind". I'll try to defend that title as we proceed this morning.

Plato made a plan for art education over 2000 years ago. He said:

"FOR HE WHO WOULD PROCEED ARIGHT IN THIS MANNER SHOULD BEGIN IN YOUTH TO VISIT BEAUTIFUL FORMS; AND FIRST, IF HE BE GUIDED BY HIS INSTRUCTOR ARIGHT, TO LOVE ONE SUCH FORM ONLY--OUT OF THAT HE SHOULD CREATE FAIR THOUGHTS: AND HE WILL OF HIMSELF PERCEIVE THAT THE BEAUTY OF ONE FORM IS AKIN TO THE BEAUTY OF ANOTHER, AND THAT BEAUTY IN EVERY FORM IS ONE AND THE SAME"
--PLATO

Plato based his educational methods on searching for the nature of things. His proposal for art education was to take the child to see beautiful forms. If Plato were alive and well and teaching today, we might find him chaperoning groups of first graders through art museums.

Today, over two milenia later, educators are still involved with proposals on how to best educate our children in the arts.

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Indeed, at this point in time, in the final decade of that 2nd milenium, we find ourselves in a most promising and exciting period as far as art education is concerned. Although we might long for the beautiful simplicity of Plato's method, there is real hope that the opinions, discussions, theories, and studies currently occuring will keep/reinstate the arts as having an essential role in the education of the human person, a tenet historically present in our Catholic School philosophy. RELIGIOUS DIMENSIONS OF EDUCATION IN A CATHOLIC SCHOOL, GUIDELINES FOR REFLECTION AND RENEWAL, from the Congregation for Catholic Education says:

> THE INCREASED ATTENTION GIVEN TO SCIENCE AND TECHNOLOGY MUST NOT LEAD TO A NEGLECT OF THE HUMANITIES: PHILOSOPHY, HISTORY, LITERATURE AND ART. SINCE EARLIEST TIMES, EACH SOCIETY HAS DEVELOPED AND HANDED ON ITS ARTISTIC AND LITERARY HERITAGE, AND OUR HUMAN PATRIMONY IS NOTHING MORE THAT THE SUM TOTAL OF THIS CULTURAL WEALTH. THUS, WHILE TEACHERS ARE HELPING STUDENTS TO DEVELOP AN AESTHETIC SENSE, THEY CAN BRING THEM TO A DEEPER AWARENESS OF ALL PEOPLES AS ONE GREAT HUMAN FAMILY.

and further on...

> LITERARY AND ARTISTS' WORKS DEPICT THE STRUGGLES OF SOCIETIES, OF FAMILIES, AND OF INDIVIDUALS. THEY SPRING FROM THE DEPTHS OF THE HUMAN HEART, REVEALING ITS LIGHTS AND ITS SHADOWS, ITS HOPE AND ITS DESPAIR. THE CHRISTIAN PERSPECTIVE GOES BEYOND THE

MERELY HUMAN AND OFFERS MORE PENETRATING CRITERIA FOR UNDERSTANDING THE HUMAN STRUGGLE AND THE MYSTERIES OF THE HUMAN SPIRIT.

National Studies:

You know of the study "A Nation At Risk".

You may not know that there was also a Congressionally mandated study of the arts in America's schools titled "Towards Civilization".

Both of these studies uncovered worriable weaknesses in our schools. A response on the Legislative level has been "Goals 2000, Educate America Act" passed last November. Remember what it calls for? 90% graduation rate in high schools, safer schools, and making sure that students are competent in key subjects, math, science and English. Sensing that something was missing, a corrolary was later presented to ensure competence in the technical areas. Goals 2000 does call for one quarter study in the visual arts on the secondary level, and the National Art Education Association is spearheading serious work on how to implement a current curriculum.

Recent Educational/Psychological Research:

In the last few decades, several very important areas of research are questioning Piaget"s traditional hierarchy of cognitive modes.

Howard Gardner's Theory of Multiple Intelligences lists areas previously defined as "merely skills" as legitimate cognitive modes. He defines intelligence as:

"An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting" Solving problems and fashioning products entail creative thinking.

Gardner, then, places creative thinking, which has been traditionally defined as one of the lower, modes of thought, as a major component in his definition of intelligences

William Perry's theories of Individualized Learning Styles, and Right brain/left brain studies also raise questions about the Piagetian hierarchy.

- Wanda May of The Center for Learning and Teaching of Elementary Subjects at Michigan State, says that critical thinking is an integral part of the creative thinking process. Critical and creative thinking is in a constant reciprical and complex relationship.

"The Arts are not the sole domain of creative thinking, nor is creative thinking the sole domain of the arts"

Nigel Cross, in DESIGNERLY WAYS OF KNOWING says:

"Contemporary education emphasizes formal modes of intelligence at its upper levels while placing informal modes within a developmental schema (such as Piaget's) at the lower levels. There is a need to discover the fuller importance of informal modes of cognition. Our capacities for manipulating objects and images and for pattern-recognition are primary ways of knowing, not just primary school activities."

--Nigel Cross, DESIGNERLY WAYS OF KNOWING

If we accept this research, art education is not just "a nice thing to do to let the children relax on a Friday afternoon "if they've been good", rather, it is an essential part of their intellectual development. Finally, the popular myth, "Oh, put little Edward in art--he's not smart enough to be in real classes" must bite the dust. Little Edward may be extremely intelligent, dare we say, having the kind of intelligence that was functioning in all of the major advancements throughout the history of humankind????

New Direction in Art Education:

The new direction in art education is what we call Disciplined Based Art Education. It usually goes by the acronym DBAE. It means that the visual arts, like math, science or history are a discipline. That is, they have a body of knowledge to be taught.

Art classes can no longer be just a collection of "fun (albeit somewhat creative) things to do (I know I've done that in the past...I've had the "Quick, give me an idea I can use for next week's art class!" mentality). Rather there is an organized body of concepts, attitudes and skills to be presented to the children.

Pre-DBAE art programs have stressed creativity and self-expression, and are certainly not "wrong". DBAE calls for greater "academic rigor" in the art program, and also is not "wrong". The first emphasizes the importance of the child--the person to be educated. The second approach gives emphasis to the subject matter--the body of knowledge to be taught.

To borrow words from Ernie Boyer, president of the Carnegie Institute for the Advancement of Teaching, "It's not "either or", but "both."

Let's look again at Plato's basic lesson plan--a search to understand the nature of things.

All good teachers of all times, from Plato to the many excellent teachers of the almost vanished one room schoolhouse of the prairie, to today's computer-wise Teacher-Ed. graduate with diploma fresh in hand, have intuitively or intentionally based their philosophy of education on an understanding of the nature of these two most important components in the educational process--the child, and the subject taught. Then, with a profound respect for what these understandings reveal, the excellent teacher skillfully introduces these two components to one

another. "Teaching", said a beloved Master Teacher years ago,"is bringing the child and the truth happily together." with emphasis, she added, on happily.

Catholic School philosophy believes that the most sacred and valued component of the educational process is the child. Quoting again from RELIGIOUS DIMENSIONS OF EDUCATION IN A CATHOLIC SHCOOL:

> "(FUTURE) TEACHERS SHOULD BE HELPED TO REALIZE THAT ANY GENUINE EDUCTIONAL PHILOSOPHY HAS TO BE BASED ON THE NATURE OF THE HUMAN PERSON, AND THEREFORE MUST TAKE INTO ACCOUNT ALL OF THE PHYSICAL AND SPIRITUAL POWERS OF EACH INDIVIDUAL, ALONG WITH THE CALL OF EACH ONE TO BE AN ACTIVE AND CREATIVE AGENT IN SERVICE TO SOCIETY."

The subject matter is the servant of the child. The question to be asked is, what does the subject matter have to do with the completion, perfection and happiness of the human child, and the human society of which this child will be a part. This presupposes an understanding of the nature of the child and the nature of art. It requires, certainly, a theoretical understanding of child development, as well as an awesome respect for the complex nature of the individual human child. It also requires an understanding, respect, and infectious excitement about the nature of the subject taught.

I believe it is by asking this question that the goals of a curriculum can be formed. What,then, can art do for the human spirit? for the human spirit of this kindergarten child--this 3rd grade child?--this 6th grade child?--for the adult that this child will become?

I believe that there are seven goals that answer this question. They are listed in your "Little Handbook for Rescuing Contemporary Humankind".

This brings us to the second part of my presentation, sharing of these goals, along with some ideas to accomplish them. The ideas are lessons taken from ART AND THE CHILD. The slides are children's art works from our pilot school, Sacred Heart School in Sioux City, Iowa.

The first answer to the question, "What do the arts do for the human person?"---

1. THE ARTS HELP THE PERSON DEVELOP CREATIVELY. How does this rescue contemporary humankind? Contemporary child humankind must be helped to realize that they are capable of creative solutions to life's problems. Circumstances do <u>not</u> control them--rather, they are masters of their own lives.

Program goal--Growth and self confidence in creative expression.
Certainly, not all the children in your art class are going to become artists, <u>but</u> they all need to become persons who can live life <u>creatively</u>. Victor Lowenfeld, a wonderful old art educator and psychologist, said, "Creativity is the instinct which we primarily use to solve and express life's problems." So art classes can be times of creative investigation of media and tools, of problems involving creative thinking and creative problem solving, primarily in the visual arts, but also in other areas and situations, so that the child can better become a person who can meet life's problems with stimulating new ideas and solutions. And through the <u>way</u> in which you lead the children, by affirming their efforts, allowing time for experiments and accepting their judgments, the children will grow in self-confidence in their own abilities.

Some examples of lessons which address this goal: (SLIDES OF CHILDREN'S WORK AND OF ARTIST'S WORK WILL BE SHOWN FOR EACH EXAMPLE LESSON)
Third Grade Lesson "Hair-y, the Wonder Brush!" This lesson fosters creativity through free investigation and experimentation with the <u>tool</u>, the brush. First, the children are taught how to get their paints ready and how to use their brush in a traditional way. Once they are comfortable with that, they become "chief investigators" with their friendly watercolor brush we nickname "Hair-y". With lots of encouragement and a few motivating questions from the teacher, "Can Hair-y skip? dance? swirl? What would happen if you split Hair-y's hair in 2 sections? 3 sections?. The kids take off and have a great time investigating new possiblilties.

Fifth Grade Lesson "A Million Lines" The teacher first talks about how beautiful or exciting a line can be in itself--how many different kinds of lines there are. One way of making different kinds of line is to use a different tool. A pencil makes a different kind of line than a paint brush.

The teacher has collected many different things to use as tools--small branches, sticks, string, rollers, cardboard strips, unusual brushes such as a tooth brush, pastry brush, etc. and has also black ink or black tempera paint. With a few motivating questions and ideas from the teacher, the children have a great time investigating the various tools. They are very serious about their work.

The following week they choose some of the lines and tools they especially like and put them into a picture, after enjoying these works by Paul Klee, an artist who used to say that he would take a line for a walk across his paper, and when the walk was finished, there would be the picture. Slides studied, THE MOCKER MOCKED/ ON THEIR WAY OUT/ MECHANICS OF A PART OF TOWN.

First Grade Lesson "Let's Take a Walk in a Painting" combines studying a famous art work, and doing some creative story-telling. Look at the slide "Hunters in the Snow" by Peter Bruegel. and ask "Have you ever wished you could walk right into a painting that you like? You could walk up to the people in the picture and talk to them, you could feel what they feel, you could play with their animals!
Let's imagine climbing over the frame and finding ourselves in this cold, snowy place. How do you feel? What do we meet first as we crawl into the picture? Do you want to pet these dogs? What do you think their names are?

Continue moving through the painting and commenting about each stopping place.
Are you warmer by the bonfire? What are the women doing? What would you ask them? Is the snow deep? Let's slide down the hill! Notice:

the two women on the ice in front of the bridge
the person on the bridge
the skating rink
the little church
the winding roads going way back in the montains
the two distant villages

As you stop by each place, let different children think of questions and answers about that area.

We almost feel we know these people now, after walking into their painting. Together, let's make up a story about this picture.Using a tape recorder, have one child say a beginning sentence. Another child can keep the story going by adding another sentence. Keep the story going until everyone has had a chance.Play back the story, while looking at the painting.

2. THE ARTS DEVELOP OUR AESTHETIC SENSE, AND PROVIDE US WITH THE JOY AND RICHNESS OF AWARENESS TO THE NATURAL AND HUMAN-MADE BEAUTY IN OUR DAILY LIVES. Contemporary child humans, caught in our increasingly violent world, must be gentled by beauty, both natural and human-made.

Program Goal--Growth in aesthetic sensitivity to art of the past and present. This happens in two ways--by being exposed in a joyful, easy, yet informative manner to great art, and secondly, through learning about the formal qualities of art, that is, the elements of art such as line, shape, color, texture and space; and to the principles of design, such as rhythm, proportion, balance,

and contrast geared to their own level of development.

Some lessons studying Art Works:

Kindergarten Lesson, "Madonna and Child" We have seen many slides of beautiful paintings this year. Can you remember the oldest ones? (cave paintings) The paintings we will see today are very old too, but not as old as the cave paintings! These were all painted about 500 years ago. They are all pictures of the same people, the Madonna and Child.

When we say madonna and child, we are always talking about Baby Jesus and his Mother Mary. Can you close you eyes and imagine what Mary and Baby Jesus looked like? Let's see how three different artist thought they might have looked.

Study Fabriano, "Madonna and Child", Raphael, "Madonna of the Chair" and Mantegna, "Madonna and Child"

Talk about the colors, the clothes they are wearing, the lines and shapes, what Jesus and Mary might be doing. Fabriano thought of Mary and Jesus as a Queen and little Prince. How can you tell? Identify John in Raphael's painting. John was Jesus' cousin and they were about the same age. Do you have any cousins your own age who play with you? Do you have any pictures of you and your cousins?

Jesus is sound asleep in the last painting. Even the colors are quiet so they won't wake him up. Let's help Mary sing Jesus a lullaby as we gently rock him in our arms.
Teacher invites the children to form a circle around the painting and cradling their arms as though they were holding and rocking the baby, listen to or sing a lullaby. Children next drew a picture of Mary rocking Jesus to sleep.

Second Grade Lesson, "Cubism"

Today we are going to look at paintings done by artists who got tired of only being able to see one view of things. They said, "Why can't we see the front and the back at the same time?" Can you really do that? No, but an artist might be able to figure out how to do that in a painting. How do you suppose they did that?

Teacher explains that these artists are called <u>cubists</u>. They made their people and objects as though they were made up of cubes, like ice cubes or blocks, balls and cones, like ice cream cones.

Look at Picasso, "Seated Woman" Juan Gris, "Still Life", and Picasso, "Three Musicians", talking about each one. Listen to some jazzy, syncopated music such as Gershwin, "An American in Paris", After watching and listening for a minute or two, have children get up, and playing an imaginary instrument of their own choice, move around the room, moving their bodies to the music. Keep the "Three Musicians" projected and lead the children in and out of the projected image.

Sixth Grade Lesson, "Art of Mesopotamia and Egypt" After reviewing what the children have learned about Egypt and Mesopotamia, they study slides of "Human-Headed Bull" and "Burial Mask of King Tut". They learn about the style of designed realism, and how rhythmic repeats are beautiful to look at in a work. Next they choose their (or the class') favorite slide and make a sketch of it. The following week they make it into a painting, trying to catch the Egyptian or Mesopotamian "flavor" by choice of color and style.

The second part of this goal is learning about the elements of art and the principles of design. Some lessons that do this are:

Kindergarten, "Jolly Good Shapes Are We"
Children look at shapes of different things in the room. With their fingers, they draw around these shapes in the air. Then they become shapes. Teacher has three or four large t-shirts with neck and sleeves sewn shut, two holes about where the child's eyes will be. Children put on their "shape suits", and by the way they stick out their arms, legs, head, feet and fingers inside the shirt, they make new shapes. In groups of three or four, each child has a chance to "become" a shape while the rest of the class watches, and traces the shapes in the air with their fingers.

Afterward, children are given a sheet of paper, and literally cover it with many different shapes, using crayons or markers. This class becomes especially exciting if the teacher can take pictures of the "jolly good shapes" in t-shirts.

Fourth Grade Lesson, "Searching for Lines"

This lesson end up with a technique you probably have used in your classes, but it adds a discussion of line. Children talk about line--line as edges of things. They investigate, trying to make lines on a piece of paper without using any of the tradidional markers. Some folded the paper, others tore it, others made marks with an unusual instrument. After seeing that there are many different ways of making lines, they make some "magic" lines. Using two sheets of paper, the first is colored brightly all over in a kind of patchwork design of many colors. The second paper is placed on the desk, the patchwork piece placed on top, colored side down. Then using a dull pencil, children draw the picture, peel the paper off, and the bottom sheet is the real picture with fragile, delicate colored lines.

Sixth Grade Lesson, "How Space Affects Us" This lesson deals with space in a very experiential approach. First they talk about how space affects people. "Have you ever been high up in the air with nothing around you but space: in a tree? carnival ride? in a high building by floor-to-ceiling window? tried to walk a tight rope? etc. How did you feel?

Have you ever laid on your back on the grass with nothing above you but the sky? How did you feel? Been in a pitch-dark room, so you didn't know what was around you or how far away the walls were?

What is claustrophobia? Children squeezed as many of themselves as they could into some small space, eg. under the teacher's desk.

Examples of word pictures from sixth graders.

Space

Space is lovely and quiet
It is of emptiness
Space is gloomy
Bright stars
Still
--Amy

Hot Air Balloon

It is a colorful thing
It's in the sky
Purple, green, red
And blue.
Pretty!
--Mike

Football Crowd

There are five minutes
The Bears are winning
The crowd's cheering
Minute left
Touchdown!
--Jordan

Space

Space has planets and darkness
Has lots of stars
Space is peaceful
Very empty-
Space!
--Patty

Night Sky

Bright and shining stars of
Night, full of light
Shines in the
Dark of
Night
--Sarge

They then created in the room, a large space and put tiny objects in it. Then made a small space with the same objects in it--then put large objects in it. Noticed how relative size and scale are.

The next week, after reviewing the spatial experiments, they made word pictures of a space experience they remembered. (Later)

The third week, they did paintings of crowded space or open space after studying and enjoying these paintings:
Miro, "Painting," / Picasso, "The Three Musicians"/ Motherwell, "Spanish Elegy Series"/ Motherwell, "Open, Number 24"

3. THE ARTS FOSTER AND NOURISH OUR SENSITIVTY TO PERCEPTUAL AND SENSORY STIMULI. Contemporary child humans must be helped to realize that in our increasingly complex and computerized world, the beauties of nature have a calming and relaxing effect.

Program Goal--sensitivity to perceptual and sensory stimuli. This sensitivity is the basis for any aesthetic enjoyment. Lessons that take the children out of doors to experience and concentrate on each season's special effects are perfectly legitimate art classes. This will help the child deepen and retain a sense of wonder and joy in the beauty of nature.

Sometimes an art lesson can directly dwell on the wonders and delights of our senses.

Fourth Grade Lesson, "Bright Clouds, White Clouds"

On a day that is sunny and warm, yet with fleecy clouds, the teacher takes the children out to an open area and has them lie down on their backs and relax, looking at the clouds and listening to some taped relaxing music, such as Debussey or Tchaikowsky's ballet music. Let their minds and images float with the clouds.

When they come back inside, try to retain this peaceful, relaxed atmosphere. Play the music again as children do chalk drawings of their cloud images against a soft colored paper.

Fifth Grade Lesson, "An Autumn Treasure Hunt"

This experience of nature takes place on a sunny autumn day.
Children are handed a sealed copy of treasure-hunt riddles. They must go outside alone, find an answer to each riddle, sit down and enjoy it and then describe it in a few words on their papers.

Share some riddles.

The following week the kids painted a picture of a favorite thing about autumn.

First Grade Lesson, "Looking at Things With Love"

One aim of this lesson was to teach our eyes to see things in a new way. First the children

AUTUMN TREASURE HUNT
RIDDLE-CLUES

1. Autumn colors fill the air
   Find one now with hues so rare.

   Name it: Describe it: (colored leaves)

2. Bluer now than any time of year
   Look straight up to see this sight so clear.

   Name it: Describe it: (autumn sky)

3. Frisky, fresh and sometimes teasin'-
   Can you name this autumn reason?

   Name it: Describe it: (breeze)

4. Find some of my warmth to bask in.
   You can bet I won't be lastin'!

   Name it: Describe it: (hot sun)

5. I will bloom till autumn's close.
   I sometimes tickle people's nose.

   Name it: Describe it: (wild flowers, golden rod)

6. A sport to fit with fall's degrees
   Is sure a noisy crowd to please.

   Name it: Describe it: (football)

7. I warm the cool October nights
   And give you crackling, flaming sights.

   Name it: Describe it: (bonfire)

8. I sometimes sneak in during the night.
   Next morning you've a gorgeous sight!

   Name it: Describe it: (Jackfrost)

9. I carry autumn's scents so sweet
Harvest, bonfires, musty leaves.

Name it: Describe it: (autumn scented air)

10. An autumn fruit so sweet and crisp
Too bad you can't be eating this!

Name it: Describe it: (apple)

11. Can you make a riddle of your own? It could be about something already mentioned if you wish.

learned to see with their fingers. Eyes closed, they felt various objects, then tried to identify them. We talked about how seeing-impaired people learn to see with their fingers very well - the program always stresses sensitivity to children who may have or live with a sense handicapped person.

The children realized their fingers had to feel every little bump and difference on the object to identify it.

Next we talked about making our eyes do the same thing to really see well.

Then, armed with a heart-shaped view-finder and wearing their "dead-eye dick" eye patches, they went outside for a treasure hunt to find some things they ordinarily wouldn't notice, and look at them with love.

4. THE ARTS CROSS THE BOUNDARIES OF TIME AND CULTURAL DIFFERENCES AND SHARES WITH US THE COMMONALITY OF THE MOST PROFOUND EXPRESSIONS OF THE HUMAN SPIRIT. Contemporary child humans live in a global community and must be taught to celebrate rather than to fear differences.

Program Goal--acceptance and openess to different views and cultures. This happens, not only from studying art forms of other countries and time periods, but also in a respectful acceptance of different ideas within the classroom, both cultural and individual.

Lessons addressing this goal:

Kindergarten, "The Oldest Paintings"

In this Kindergarten lesson we study cave paintings. First the teacher tries to help the children understand somewhat the concept, very, very old!

Talk about things grandmother owns--great grandmother? Do you have anything at home that belonged to your great, great grandmother? We take very special care of these things, don't we?

The paintings we will see today are by our great, great, great, great (children chime in)--so many greats we can't even say them all!

The children loved these animals as they looked at:
"Head of a Reindeer"/ Galloping Horse"/ "Spotted Horse with Hand Print".

Then the children did their own cave animal paintings using only cavepainters' colors of red, black and brown. Finally they signed them with their own hand prints.

Grade One Lesson, "Christmas Creche"

Children learned the story of St. Francis and the first creche scene, and then about how quickly this practice of making nativity sets or a creche spread through many countries, with each country using their native crafts to make their own versions of this holy scene. They also learned how children of other races and skin color see Baby Jesus looking just like themselves. They listen to/ (learn?) the beautiful Alfred Burt Carol, "Some Children See Him", (lily-white, with tresses soft and fair/bronzed and brown, with dark and wavy hair/almond-eyed/ dark as

they/ "the children in each different place will see the baby Jesus' face like theirs but bright with heavenly grace)

They then make their own first grade creche set following the ethnic configuration of the class. (Show slide)

Second Grade Lesson, "Japanese Gardens"

First they talk about how beautiful textures can be to feel and look at. Then they learn that the Japanese appreciate textures so much that their gardens are quiet, lovely texture gardens instead of bright colorful flower gardens like we usually have here in America. They looked at slides of: Garden at Sambo-In/ ~~Nijo Palace Garden~~/ ~~Garden at Daisen-In~~ and Ryoanji courtyard.

Then the children go for a nature walk, gathering interesting textures in their "texture sack". The following week they each had a seran-wrap lined box lid with damp sand, and built their own Japanese Garden.

5. ART ACTIVITIES HELP US GAIN TECHNICAL SKILLS AND KNOWLEDGE AND TEACH US TECHNIQUES AND PROCESSES THAT INVOLVE GOOD ORDER AND CRAFTSMANSHIP--THE "RIGHT" WAY OF DOING THINGS, AND A CARING ATTITUDE FOR PROCESS AND PRODUCT. Contemporary child humans live in a world where obsolesence is built into products and "bottom line" thinking respects efficiency and speed above excellence and permanence.

Program Goal--acquiring appropriate technical skills and knowledge. This happens through lessons involving media and techniques, sequentially structured as to difficulty, so the child can both learn and realize success.

First Grade lesson, "Beautiful Printing"

Each grade has a lesson on lettering. First grade studied manuscript pages from the Middle Ages. The teacher introduced the slides with, "You are all becoming such fine printers! Did you know that we call beautiful printing "art", just as we call a beautiful painting "art"?

Slides: Book of Lindisfarne, St. Matthew/ Book of Kells, Introduction to St. John/ Book of Kells, Argument Page, St. John. They talked about how books were made in early days--by hand. They discussed the decoration, design, color, little animals.

The next week the children did their own "manuscripts", lettering a favorite poem.

Fifth Grade Lesson, "Drawing Space"

Teacher talks about how younger brothers and sisters usually draw pictures, with a strip of sky

high in the drawing and a strip of green grass at the bottom with the figures walking around in space. "Is this correct?" Children will say no. Then ask "Why not? Did you ever walk through blue sky? Maybe this isn't such a wrong way to draw after all. It might be very logical! Today we are going to do a drawing, paying more attention to the space around the object than to the object itself."

Teacher sets up a very simple object such as a coffee-pot, tea-pot or simple vase, and points to the edge of the object--the "place where the space meets it". Tracing the object with her/his finger, the teacher tells the children to look more at the space than the object. They then draw the edge of the space where it meets the object. The drawings turn out remarkably well. To emphasize the space, the children color in the space, leaving the object colorless.

Sixth Grade Lesson, "The Secret to Drawing"

The children learned that drawing in 90% seeing and only 10% wiggling the pencil across the paper. They learned how to do contour drawings, which, basically, is keeping your eyes on the object, while your pencil draws it on the paper. The slide show that it works! The children were pleasantly surprised.

The second week, they first looked at Picasso's "Mother and Child" and talked about the lines and the soft way he filled in the colors, not paying too much attention to staying in the lines. Then the children helped arrange a simple still life, and drew it in contour and finished their drawings with chalk.

6. THE ARTS GIVE US ADDITIONAL WAYS OF EXPRESSIVE COMMUNICATION. Contemporary child humans live in a world where their small voices are often not heard or respected. They must be given many ways to tell someone about themselves and thus learn to know themselves.

Program Goal--greater ease in expressive communication. Sometimes children have a difficult time putting their ideas and feelings into words. Art activities give them a new way of sharing, and by sharing with others they are able to come to a deeper understanding of themselves. Since the visual arts are not the only way of expressive sharing, art classes can eliminate the defining lines between the arts, and this expressive communication can evolve into poetry, creative play, music and movement.

Third Grade Lesson, "Pleased to Make Your Acquaintancee!"

This is the first lesson of the year, and especially good if there are any new students in the third grade class. Teacher talks about one of the best things about coming back to school after summer vacation is meeting many old and new friends. Friends like to share things, but sometimes, when we meet new friends we feel shy and don't know what to say.

There are ways we can share things without using words and one of those ways is through our art work. Children think of a favorite time during vacation, and then make a picture of it. Afterward, if they wish to share it in words they can, but they can also just let their picture speak for them, and others can respond to it.

Fifth Grade Lesson, "Sound Stories" Many of these lessons have interrelated goals. This one deals also with developing sensory enjoyment.

This lesson talks about the senses and pays special attention to hearing. So many sounds are happening all around us, but unless we "tune in" to them we aren't aware. Though sometimes that might be a good thing, still we often miss out on interesting and beautiful sounds. The children listened for a few minutes, noting sounds down and then shared them.

Then they tried to remember special sounds: Dogs barking in the night/ cows mooing/ your mother's voice/ a crackling fireplace/ the crunch of snow beneath your boots on a cold day etc. They talked of soft sounds, harsh sounds, crunchy sounds, scarey sounds. Then the class wrote together and recorded a "sound" story. The started with the sentence--"Once upon a time there was a little white dog and his friend, a gray tabby cat. It was written on the board underlining the word dog and cat, and as the class read it outloud instead of saying the word dog and cat, they made the sound effects for it. The class developed the story into an adventure, using sound wherever possible. They enjoyed recording it and listening to it.

Sixth Grade Lesson, "Making Word Pictures"

This lesson was a follow-up to the space experience. Instead of making a picture, children thought of a space experience they had had, and wrote a simple poem, trying to capture that experience. The form of the poem was simple: Five words in the first line, four in the second, three in the third, and so on, ending with a one-word final line. (Share a few)

7. ART EXPERIENCES CAN HELP A PERSON TOWARD AN ACCEPTANCE OF THEIR OWN UNIQUENESS AND WORTH. Contemporary child humans too often become adult humans carrying burdens far too heavy for their stunted sense of worth. They must learn as children to believe in their own preciousness.

Program Goal--belief in one's own self worth. There is a joy and self-confidence inherent in being able to come up with a creative solution to a problem. Some art lessons can specifically concentrate on and celebrate a child's positive aspect. Art classes, as all classes should be taught in an atmosphere of nurturing support and challenge toward attainable goals, so that success, thus self-confidence can be reached.

First Grade Lessons, "Our Wonderful Selves" and "I Am Beautiful"

In the first lesson, children talked about the wonderful machines we have today and what they can do. Then they talked about the fact that each one of us has a "machine" much more wonderful than any of those--our own bodies! Look at what our fingers can do! Make them dance in the air! our arms, our heads, our legs and feet, our whole bodies. After moving the parts around, children begin to move and dance freely to music such as "Hooked On Classics" or some other rolicking melodies. Afterward they drew pictures of themselves.

The next week when they came in from recess there was a piece of colored construction paper at each desk. "Don't pick it up till I tell you", says the teacher, "but under the paper you are going to see something really very, very beautiful!" When they lift the paper, they find a mirror that reflects themselves. After studying their wonderful eyes, noses, freckles, curls or straight hair, smiles with missing teeth, etc., they painted their self portraits.

Third Grade Lesson, "Me Today, Me Tomorrow"

Teacher asks children what they want to do when they grow up. S/he asks, "Wouldn't it be fun if we had a crystal ball and could look into the future to see what everyone here will be

doing? But there is a way that might give us a hint about what we will be doing. That is to think about what some of our favorite things to do are right now!

Sometimes, when we like to do something really well, it helps us decide what we really want to do later in life.

Children think about their favorite things to do, and then do a self portrait doing that favorite thing. The following week, they did a painting of what that might lead to when they grow up. They did a second picture of themselves on a circular shaped (crystal ball) sheet of paper. Since this picture was of something in the future, they used a sponge instead of a brush to apply the paint. This made the images kind of fuzzy and blurry. They wrapped the crystal ball picture in saran wrap to make it look like a crystal ball. Both pictures were put on the bulletin board with the caption, "Me Today, Me Tomorrow".

Fourth Grade Lesson, "Who's Who in Grade Four?"

This class requires a little extra work on the part of the teacher, so do it at a time when you feel energetic. The artist Andy Warhol said that everyone should have their 15 minutes of fame. If you could be famous for 15 minutes, what would you want to be famous for? After thinking about that for a few minutes, children draw a picture of themselves as the "famous -------"

If possible, the teacher takes a slide of each picture. The drawing itself can be used for the next week's lesson, but seeing their work projected like "real" artists makes it very special.

The next week, pass out the sides or original work, making sure no child gets his/her own. Bring a copy of a WHO'S WHO, and explain that these books are about people who are famous for some reason or other. There are WHO'S WHO IN AMERICA, WHO'S WHO IN SCIENCE, WHO'S WHO IN EDUCATION, etc. We are going to make a WHO'S WHO IN GRADE FOUR!

Give each child a copy like this: .....(child's name) was born on ..... in the city of..... She/he is the son/daughter of..... While attending school at ....was always (think of two or three good qualities the person has). Little did the classmates know that ..... would someday become ..... and ..... (finish it off however they choose.

Using this form, each child writes a WHO'S WHO biography about the classmate whose picture they received.

When biographies are finished, have a presentation entitled WHO'S WHO IN GRADE FOUR, showing each child's slide while reading their biography. After the presentation, have a small CELEBRATING FAMOUS FOURTH GRADERS party, with simple refreshments and perhaps a WHO'S WHO IN GRADE FOUR bulletin board covered with paper, ready to receive each child's autograph done in colored marker.

A second grade lesson is called "The Great Mr. and Mrs. Me"
Teacher needs some energy here in gathering up materials for this class. From Thrift Shops, Garage Sales, or one's own closet, get dresses, jackets, hats, hard hats, gloves, "jewelry" and other accessories. Teacher hangs these things on a clothes-line strung across the front of the classroom. Children love "dress-up", and teacher says, "Today, instead of drawing our art work, we are going to become an art work. You can use anything up here for your costume to create yourself into some character of your own invention." Children need to work in small groups as the "clothes" can be used over and over again. When a child is satisfied with his/her costume, teacher takes a picture of each one.

The following week, children receive their picture and use it to write an adventure story for their "character". This is Nicki as a Wizard and her story.

These are the areas of human growth which I believe the arts address. They lead to somewhat expanded dimensions in the traditional art class, but I believe they are legitimate inclusions and that they derive their legitimacy from answering the original question, "What do the arts do for the Human spirit?"

That brings us to the final part of this morning's presentation--acquainting you with this particular curriculum, ART AND THE CHILD.

I have been teaching a methods course for art in the elementary school for over 30 years, and each year, I've watched these eager young teachers, particularly the self-contained classroom teacher who had little chance to take many, if any additional art courses. They go out with the best will in the world to teach good art classes, but when the real world hits, they become overwhelmed, mostly by sheer lack of time, to put the necessary time into planning and writing curricula for art. They need to have a good workable resource for this. The need becomes especially crucial with DBAE.

Eight years ago, I had the privilege of a Sabbatical at Briar Cliff College, and was finally able to begin the writing and piloting of this program. It's been a long time in the making!

Each grade has its own manual followed by 30 lessons for the school year. Slides to accompany the program will be available from American Library Color Slide Company which is creating a special package for us.

While the program was written to help the self-contained classroom teacher who must teach his/her own art, it should also be extremely helpful to the professional art teacher, who could create a dynamite program with it.

There are a few other differences in this program.

Traditionally, I think, we all feel a certain obligation to have an art product finished at the end of each art class, and preferably one that will nicely "decorate" our classroom. Both of these

ideas need to be looked at afresh.

1. The main purpose of an art experience is what it does for the child.
2. The best "decorations" in a classroom are the wonderfully sincere art experiences of the children--regardless of whether visitors think they are "done right". Displaying each child's work and even experiments, says loud and clear, "Good art thinking is done here!"
3. How many of us would like it if we were all handed a piece of paper and paints and told, that after a half hour we are all to hand in a finished serious work. "It can't be done!" we'd all exclaim, and rightly so. Why should we expect children to like it any better? To demand such a stringent time frame is saying two things:
   1. Art work is really not to be taken seriously and demands very little thought.
   2. Efficiency is the greatest virtue in the world!

Why not just stop the lesson when the time is up and continue it next week? Tell children that artists always have works in progress, and this interruption will give them more time to think about what they are doing, and perhaps next week they may even want to change something in their picture.

Materials for art classes are a bit different. The traditional materials and tools are still used, but many other supplies can be obtained at thrift stores, super markets, or even your own kitchen. Catholic school faculty have tremendous creative resources for obtaining materials on a shoe-string--this art program continues that tradition.

Conclusion: Thank you for attending! I hope the "Little Handbook for Rescuing Contemporary Humankind" may be enough to give you ideas for a joyful DBAE art program. If you are interested, ART AND THE CHILD iS available as listed on the last sheet of your handout. I would welcome inquiries.

(This is Nikki's story of her character)

NIKKI, THE TERRIBLE

ONE DARK STORMY NIGHT NIKKI, THE TERRIBLE, WHO LIVED ON A LITTLE HILL IN A BIG CASTLE, WAS MAKING A SPELL TO TURN HER APPRENTICE, JANETTE, INTO A TOAD. SHE HAD GOTTEN TIRED OF JANETTE. JANETTE WAS ALWAYS KNOWING WHAT TO DO AND IT MADE NIKKI FEEL LIKE SHE DIDN'T KNOW ANYTHING. THEN SHE POURED THE SPELL ON HER APPRENTICE.

"IT WORKED!" SHE YELLED. SHE YELLED BECAUSE NONE OF HER SPELLS HAD WORKED BEFORE. NIKKI WAS SO HAPPY BECAUSE SHE HAD TURNED JANETTE INTO A TOAD.

SHE WENT BACK TO HER SPELLROOM TO MAKE MORE SPELLS. THEN SHE SAW A CHILD WALKING BY THE CASTLE. SHE ZAPPED A SPELL AT HER. NOTHING HAPPENED! NIKKI GOT GRUMPY AND WENT STOMPING TO HER BEDROOM TO THINK OF A SPELL.

AFTER A HALF HOUR OF THINKING, SHE MISSED JANETTE. SO SHE SET OFF TO LOOK FOR HER TO SEE IF SHE COULD TURN JANETTE BACK. BUT WHEN SHE WAS GOING TO CROSS THE MOAT THE BRIDGE WAS OUT! SHE WENT BACK TO HER ROOM TO GET HER BROOM BUT IT WAS SLEEPING. SO SHE DECIDED TO GO TO BED. SHE COULD LIVE ONE NIGHT WITHOUT JANETTE.

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